

# THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

No. 177.]  
Registered for Transmission Abroad.

SEPTEMBER 1, 1897.

[PRICE 2d.; POST FREE 2½d.  
Annual Subscription, Post Free, 2/6.

## CONTENTS.

	PAGE
Mlle. ELSA RÜEGGER.. .. .	633
CURRENT NOTES .. .. .	633
THE LATE MR. WILLIAM SMALLWOOD .. .. .	636
MORALS FOR MUSICIANS (No. 7) .. .. .	638
DOINGS IN THE PROVINCES, &c. .. .. .	638
NEW PUBLICATIONS .. .. .	639
STRAY NOTES .. .. .	639
THE LUTE "MISSING WORD" COMPETITION .. .. .	640.

## Mlle. ELSA RÜEGGER.

THE subject of our portrait for this month was born at Lucerne, and at a very early age found in Brussels a favourable centre for the development of her art. Here she received invaluable instruction at the Conservatoire, and from Mlle. Campowski. From the age of eleven she appeared at Benefit Concerts, and soon became a great favourite with the Brussels public. In her twelfth year she undertook a tour in Switzerland; she was heard at Sträsburg, and everywhere she achieved a phenomenal success. She was received with enthusiasm in Berlin, a city reputed to be critical especially where youthful aspirants are concerned, and no less warm a welcome awaited her in other important German towns where she was afterwards heard. She carried out several engagements in the Rhine provinces, reappeared in Switzerland, and concluded a lengthy tour at the Festival organized by the Grand Duke of Baden at Baden-Baden, where she had already made an indelible impression.

Mlle. Rüegger has remarkable faculties. She bows with elegance and produces a full round tone that is altogether surprising in one so young. Her conception of the music she plays is always most intelligent, and her *technique* is irreproachable.

## CURRENT NOTES.

THE Liverpool Philharmonic Society's season will open on October 12th. The following works among others have been selected for performance: "King Olaf," cantata by Edward Elgar; Dvřák's Symphony, "From the New World"; Mr. Cowen's Symphony, "The Idyllic," and Brahms's Symphony No. 2 in D. Handel's "Messiah" will also be given, as well as Symphonies by Mozart, Beethoven, Schubert, Haydn, Schumann and Tschaiowsky. At

the first concert, Sir J. E. Bridge's patriotic cantata, "The Flag of England," will be introduced. The vocalists already engaged include Madame Marchesi, Miss Medora Henson, Miss Clara Butt, Mlle. Giulia Ravogli, Miss Ada Crossley, Mr. Andrew Black, Mr. Edward Lloyd, M. Plançon and Mr. Santley. Mr. Eugen D'Albert and Mr. F. Lamond will appear as solo pianists, and M. Gregorowitsch as solo violinist.

\* \* \*

ONE of the most pronounced successes of the London season has been the adaptation of Audran's "La Poupée," which delightful operetta appears to have filled a long felt want. The music, though light, is always most satisfactory. No given number is particularly striking, but the sweetness and neatness and completeness of the entire composition rendered it peculiarly agreeable to those who, like ourselves, yearned for a return to something like the style of "Geneviève de Brabant," as opposed to the somewhat meretricious attractions of "Gaiety," "Circus," girls and the like. Mr. Norman Salmond has distinguished himself as a vocalist during the run of "La Poupée," and there was nobody on the stage that was not deserving of high praise both for singing and acting. In the dramatic line Mr. Willie Edouin, as the Doll Manufacturer, shone so brilliantly that it may be questioned whether even this grand comedian has ever before done anything so good. We are rather of opinion that to him the initial success of the piece is due, and that, without his perfect acting and diverting method in a most prominent part, "La Poupée" might have run a risk of expiring before the general and appreciative public had had time to realise the curious charm of the music and story.

\* \* \*

MME. EAMES and Mr. Kennerley Rumford were presented with the Jubilee Medal after singing before the Queen at Osborne on July 30th.

\* \* \*

MR. GRANVILLE BANTOCK is now conducting the musical season at the Tower, New Brighton, and he claims to be the first to give an entire programme devoted to Wagner's music on a military band. The experiment proved a pronounced success.

\* \* \*

THE following is the programme for the forthcoming Birmingham Festival:—

TUESDAY, OCTOBER 5TH.—Morning: "Elijah." Evening: Brahms's "Song of Destiny,"

Edward German's new orchestral piece, Beethoven's Symphony in C minor, Wagner's Overture "Die Meistersinger," and Scene 3 of Act III. of "Die Walküre," Schumann's Overture "Manfred."

WEDNESDAY, OCTOBER 6TH.—Morning: Stanford's new "Requiem Mass," Bach's Cantata "O Light Everlasting," Brahms's Symphony No. 1. Evening: Purcell's "King Arthur" music, Cherubini's Overture "Medea," Beethoven's Overture "Leonora" (No. 3).

THURSDAY, OCTOBER 7TH.—Morning: "Messiah." Evening: Glück's Overture "Iphigenia in Aulis," Arthur Somervell's new Cantata "Ode to the Sea," Wagner's "Siegfried Idyll," Mozart's Symphony in G minor, Dvůřák's "Carnival" Overture.

FRIDAY, OCTOBER 8TH.—Morning: Schubert's "Mass" in E flat. Ischäikowski's "Pathétique" Symphony. Dr. Hubert Parry's "Job." Evening: Berlioz's "Faust."

At Uccle, near Brussels, Mlle. Irma Sethe was married on the last day of July to Dr. S. Sänger, of Berlin. The bride and bridegroom design to reside in London.

ACCORDING to all accounts, the performance of "Die Walküre" at Bayreuth on August 2nd eclipsed all the other representations. Notably interesting was the Siegmund of Herr Vogl, an artist who appeared in the first complete Bayreuth "Cycle" in 1876. Though, of course, his voice is somewhat worn, he retains amazing declamatory power. Frau Rosa Sucher, who was, like Herr Vogl, trained by Wagner himself, made a magnificent Sieglinde, and the quartet of principal characters was completed by Herr Van Rooy and Fräulein Ellen Gulbranson, the last being comparatively recent acquisitions. Herr Van Rooy appears to have been phenomenally successful as an exponent of the somewhat dreary Wotan.

"A. W." writes in *Musical Opinion*: "No one begrudges the distinguished organists of St. Paul's and the Abbey their well-deserved knightships; but that the only other (musical) recipient of royal favour should be simply an Italian ballad writer passes all comprehension." The fact that "A. W." deplors is sufficiently disgusting, but it does not pass all comprehension. Indeed it is just the sort of thing that we should have expected in this glorious Jubilee year! "A. W." proceeds to call attention to the claims of "two men . . . both holding exalted academical positions, both held in the highest esteem by all musicians worthy of the name. What have they done to be thus passed over?" They have done nothing, is the answer, but before any more knightships are distributed among the musical profession there

are a quantity of Baronetcies due to fashionable painters and mealy-mouthed doctors.

THE business of Mr. Joseph Williams, the prominent publisher of good music, has for some time past been somewhat cramped by the limited accommodation afforded in his time-honoured house, No. 24, Berners Street, London, W. He has now removed to more commodious premises at 32, Great Portland Street, W., whither all communications to his firm should in future be addressed. Mr. Williams is largely responsible for the popularization of works by "Florian Pascal" and other first-class British and foreign composers; he, and Messrs. Patey and Willis, rank foremost among the few London publishers who have a nodding acquaintance with the technicalities of composition.

IT will be news to many of our readers to learn that M. Henri Meilhac, the librettist of Offenbach's "La Grande Duchesse," "La Belle Hélène," and of numerous other comic operas in collaboration with M. Halévy, died in July at the age of sixty-six. M. Meilhac was for many years engaged as draughtsman and writer on "Le Petit Journal pour Rire," in which the late M. Grévin achieved some of his greatest successes.

THE *Musical News* says: "A writer in a Paris paper, referring to performances at the Paris Opera, says: 'One sees cabs drive up from which a series of English descend, whose attire is something beyond even the conception of a vaudevillist—check suits, little caps, flannel shirts. As to gloves, they are conspicuous by their absence. The ladies of the party look like schoolmistresses out of work.'"

WE have not been able to ascertain the name of the "Paris Paper" which printed these luminous words. But we would like to know it, in order to thank our French Contemporary for its very sensible remarks. We must confess that we have seen sights almost as shocking as those described in every European town to which "personally conducted tours" have access. That the *canaille* with which the French newspaper dealt exist is unfortunately incontestable. They should, of course, be crucified whenever and wherever encountered. The most regrettable circumstance is that our Continental friends are apt to regard as typical English men and women what are merely the crapulous offscourings of the dregs of our population.

MADAME PATTI will sing in a series of concerts which have been arranged for during the current month. She will appear at Buxton on September 20th; at York on September 22nd; at Hull on September 24th;



at Leeds on September 27th; and at Plymouth on September 29th. The "Diva" will be assisted on these occasions by Madame Alice Gomez, Mr. Jack Robertson, and Mr. George Ferguson (vocalists), and by Miss Muriel Elliott and Mr. William Henley (pianist and violinist respectively). Mr. F. T. Watkis will act as accompanist.

\* \* \*

DISTINGUISHED strangers will officiate as conductors at the forthcoming series of Philharmonic Concerts in London. Edvard Grieg will preside at the concert of November 4th; Moritz Moszkowski at that of November 18th; and Humperdinck at that of December 2nd, when a selection from "Die Königskinder" will be performed.

\* \* \*

*The Musician*, a new sixpenny weekly paper devoted to musical matters, ought to be warmly welcomed by readers of *THE LUTE*. From the pages of *The Musician* much valuable information is to be derived, and the instruction which its columns convey is couched in literary language which is altogether refreshing. Like *THE LUTE*, *The Musician* is not afraid of speaking out its mind. It has no false modesty, and no conventional reticence. In a cleverly reasoned article on dance-music, headed "Eduard Strauss," Mr. Charles Maclean in the issue of August 18th says: "In the interests of truth it must be said that it (meaning the music of Eduard Strauss) is a very striking contrast to the limp, vapid dance-music of the majority of writers in the English School."

\* \* \*

IN the interests of truth we take leave to add that the dance-music by English composers (!) which commands the widest sale is actually intolerable to the tutored ear. The same number of *The Musician* contains another delicious remark. Under the heading, "Sarmaticus Scarificatus," Mr. Dal. Young takes occasion to observe, in reference to European composers: "The Italian has, of course, usually either no technique at all, or no heart at all, besides having no taste."

\* \* \*

THE "of course" in the above is very beautiful, mainly because so absolutely true, and if jumped-up persons like Mascagni could only comprehend and digest the wisdom of Mr. Young, they would be the gainers. Mr. Sutherland Edwards contributed at the same date a very gentlemanlike article on Mlle. Janotha's translation of Jean Kleczynski's "Chopin's Greater Works," and the leading article by Mr. Robert Hichens (author of "The Green Carnation," etc.) was full of quaint observation and nice expression.

\* \* \*

AMONG those of prominent English musicians born in August, the birthdays of Mr. Otto

Goldschmidt, Sir Alexander C. Mackenzie, Mr. W. H. Cummings and Mr. George Riseley may be remarked. Mr. Goldschmidt was a native of Hamburg and a pupil of Mendelssohn. Born in 1829, he married Jenny Lind in 1852, and founded the Bach Choir in 1875. Detailed biographies of Sir A. C. Mackenzie (born 1847), of Mr. Cummings (born 1831), and of Mr. George Riseley (born 1845) have already appeared in *THE LUTE*.

\* \* \*

THE Queen has graciously presented the Jubilee Medal to Mlle. Janotha, the pianist, who has recently been thrice commanded to Osborne to perform before Her Majesty and the Royal Family.

\* \* \*

A BOULOGNE correspondent writes: "What a difference there is between music as it is appreciated by the general public in England and abroad! Here am I on French territory, only removed by about four hours' journey from London, and on entering the Casino this is the programme which I find for an ordinary afternoon concert, patronised only by a minority of visitors who are not playing Baccarat or punting on the 'Little Horses.'"

La Princesse Jaune. Ouverture ..	C. St.-Saëns.
Scènes Hongroises. No. 4 ..	J. Massenet.
Chanson de Printemps ..	Mendelssohn.
Lindo. Valse ..	H. Montey.
Carillon ..	J. M. Witkowski.
Samson et Dalila. Fantaisie ..	C. St.-Saëns.
Cavalleria Rusticana. Intermède ..	P. Mascagni.
Lune de Miel. Marche Americaine	J. Rosey.

It will be perceived that here is a most enjoyable bill of fare. Not too heavy to involve a serious effort of attention during a summer holiday, and not too light to interest any musical people who might be present. All the above numbers were beautifully played, and the last item, 'Lune de Miel,' was splendidly scored, and very catchy and exhilarating. By the way, have you ever had *déjeuner* or dinner on the pier here? I can assure you that the *cuisine* is simply—"  
[There, there! That will do.—Ed.]

\* \* \*

IN 1855 Richard Wagner came to England to conduct the Philharmonic Concerts, Sir Michael, then Mr., Costa having retired. The following are a few choice quotations from *The Times* and *The Athenaeum* of the period. Mr. James Davison, writing in *The Times* said on March 4th, 1855:—

"As the (musical) art now exists, the theory of Herr Wagner is philosophically false, and practically impossible." And again: "Nothing is known of his music in this country except the overture to 'Tannhäuser,' which was heard with equal indifference by the public at the concerts of the New Philharmonic, and



M. Julien, and is at the best but a commonplace display of noise and extravagance."

\* \* \*

ON June 26th, in the same year, the same amiable critic observed, as before in *The Times*: "No foreign conductor ever invited to England came with such extraordinary pretensions, and produced so unfavourable an impression. His conducting shows as great a lack of the necessary science as his music; and for one who has talked so largely in print, Herr Wagner has cut a sorry figure."

\* \* \*

MR. CHORLEY, a person not usually wanting in taste, and showing, as a rule, some critical faculty, wrote in *The Athenæum* about the same time: "I have never been so blanked, pained, wearied, insulted by a work of pretension as by this 'Tannhäuser.'" And to crown everything this same Mr. Chorley deemed the scoring to be: "strident, ill-balanced, and wanting in body" (!!) Surely the man must have been deaf. If there be one quality which stands out more supremely than another in Wagner's music it is certainly the full, rich, roundness of the orchestration. The scoring of almost every other musician is occasionally "wanting in body"—Beethoven's especially is in places conspicuously thin and poor—but to level such a charge against Wagner is simply grotesque. Times have changed since 1855. Even Mr. Joseph Bennett would hardly say that Wagner lacked body!

#### THE LATE MR. WILLIAM SMALLWOOD.

MR. WILLIAM SMALLWOOD died at Kendal on Friday, August 6th. He had been ailing for some time, yet no immediate danger was apprehended. For some time past, the deceased gentleman had been confined to the house, and about three weeks ago Dr. Leeming was called in, who found him suffering from diabetes. Under skilful treatment he improved considerably, but in addition to this there were symptoms of a weak heart. On the morning of August 6th, between eight and nine o'clock, he was in the act of raising himself in bed, when he was seized with an attack of paralysis, and died instantly. The deceased was a well known and very much appreciated musician. Yet, beyond that, his was a noble and exemplary life. The fine and tender traits of his character, drew into close touch with him his family relations, and many and varied friendships. He was of a very genial and hopeful temperament, and manifested great cheerfulness and buoyancy in all the concerns of life, and was fond of relating the stories and incidents he gathered up, which he did with a pleasing humour. Young people

found in him a friend who took great interest in them, and it was great happiness to him to see them enjoy themselves under his hospitable roof. One of perhaps the finest features of his life's work was the great and constant interest he evinced in his nephews who had adopted the musical profession, ever delighting in the progress they made and encouraging and assisting them at all times by his sound advice. His profession was to him a constant source of delight, and his long-continued connection with Windermere College, which was one of his early engagements, was often referred to by him as one of unmixed pleasure. It may be interesting to know that Mr. Smallwood was for some time a pupil of Mr. Henry Phillips, the greatest English baritone of his time. Mr. Smallwood speedily climbed into a prominent position. He was widely known as a composer of hymn tunes and psalmody, and was being constantly requested to grant permission to include some of his tunes when new collections were being compiled. Among the greatest favourites were "Antwerp" and "Hampstead," and during his long connection with St. George's Church a great impetus was given to congregational singing. Only two months ago a large order from Melbourne was received in London for one of his anthems, and the morning before he died brought a request that he would write a Christmas anthem for THE LUTE, choosing his own words. Among the many of his pupils who have risen to eminence and fame is William Terris, the celebrated actor. It is also very pleasing to think of the numerous musical composers who became friends of his, and who valued the friendship of Mr. Smallwood. We have often heard him refer to the late Mr. W. T. Best, Alexandre Guilmant, a great French organist, the late Dr. Naylor, organist of York Minster, Mr. J. K. Pyne, Manchester Cathedral, Mr. Arthur Chappell, and Mr. Florian Pascal. A valued friend and fellow-pupil at York was Mr. T. Simpson Camidge, son of the great Dr. Camidge, under whom they both studied together, when there began a life-long friendship. Mr. James Thomson, F.R.A.M., was one of Mr. Smallwood's earliest friends, and they had great respect for each other to the last. The last time we had any lengthy talk with the deceased gentleman, he made mention of a recent visit he had received from his very close and intimate friend Dr. John Mann, who, although known as a physician of eminence, is an excellent amateur musician, and in days gone by when a medical pupil of Dr. Leeming, had climbed over St. George's Church gate, when he found it locked, because he knew Mr. Smallwood was engaged practising Bach's fugues within. Thus lived and died this kind and good man, who on leaving St. George's Church for the last time on the completion of his half-century as organist, turned to the choir who were standing at the entrance to bid him good-bye, and spoke there his last words

to them, "It all comes to an end as a tale that is told."

It would not be easy to say much that would be new and true respecting Mr. Smallwood as a musician. His name was truly a household word over a wide area, and our readers at such a distance as to preclude a personal acquaintance with him will remember through the medium of these columns the earnest and prominent part he has constantly taken in good musical work, while in the pages of other periodicals he has from time to time occupied an honoured place. In that work he took early lessons, acquiring sound knowledge as he progressed, and developing talents of a high order, which clearly marked him as one who was bound ere long to achieve genuine success. But if we cannot add much to what has been known of him in a general sense in relation to the art to which he devoted his efforts, it may be interesting to gather up some of the facts in the history of his life which contributed to the regular and uninterrupted building up of his high reputation. Mr. Smallwood was a native of Kendal, and came of a family well known for distinguished musical gifts. His father occupied the position of bandmaster, and was also an instructor in singing, while his uncles on both sides were well-known instrumentalists and vocalists. In good time it became apparent that his hereditary advantages were not likely to remain unimproved, for when a little boy of the age of seven he could play upon the flute fairly well, and two years later he had so far progressed that along with his father he could play Nicholson's "Beauties for the Flute," which at that period was one of the first and best series of pieces for two flutes extant. This instrument, however, about this time, began to lose its hold; he took up the organ, and, pursuing his studies, with all the ardour at his command, he made such progress that at the age of eleven he was frequently called upon to act as deputy organist in churches and chapels in the town and district. His first definite appointment was as organist at the Wesleyan Chapel in Stricklandgate, a circumstance to which reference was made in a retrospect at a valedictory service which preceded the removal of the old building that made way for the present commodious edifice. The speaker on that occasion said: "When the organ was brought to the chapel, a chubby-faced lad, attired in a round-about jacket and wearing a cap upon his curly head, came to play it. There are men now living that compare that modest and clever youth with the most successful composer and arranger of to-day. For it is a fact that the most extensively-solid piano instructor, a choice selection of anthems and psalm tunes, and an almost innumerable number of pieces bear the name of William Smallwood, Kendal, the youth that played the first solo upon, and for some years presided with great efficiency at, the organ in

the Methodist Chapel." That was in Mr. Smallwood's very early years, for at the age of fifteen he was appointed organist and choir-master at St. George's, Kendal, a position which he held for fifty years. Not content with his own unaided efforts for further advancement in musical knowledge, he went through a course of fifty lessons under Dr. Camidge, the famous organist of York Minster, which lessons he found to be of inestimable benefit and great solid worth, and always believed them to have been the forerunner of his subsequent success. His reputation at that time was growing apace, not only in this immediate centre, but throughout the district, and when he was eighteen years of age he was regarded as a competent and successful teacher of the piano, flute, and singing, his time being fully employed in these directions. This, however, was not sufficient for his energies, for it was at this time the first of his published compositions appeared—the "Introduction and March," the manuscript of which he had given to Mr. B. Williams, a publisher, who brought it out, much to his own (but not to the composer's) advantage. After that time several other works appeared, Mr. Smallwood having no difficulty in finding purchasers, but being quite inadequately paid, though he was glad to get them into print for his own use as a teacher, his aim in those pieces as well as in the work of imparting instruction personally being to render as easy and pleasant as possible the acquisition of musical knowledge. Much of his work was done directly for educational purposes, and he was one of the first to fully finger the pieces for the use of teachers and pupils, by which the study all round was simplified, and the general appreciation of Mr. Smallwood's method in his "Pianoforte Tutor" is no secret. As a teacher he was in demand, and none could have been better fitted by his natural qualities, as apart from all else, for the calling. He fully recognised the conditions under which instruction could or could not be successfully imparted to pupils, and in his cheery good nature he did all that one could do to give encouragement and confidence to learners. Since those earlier days, Mr. Smallwood has composed a large number of piano pieces, songs, &c., which immediately captured the fancy of the public and sold in large numbers. Among his anthems may be mentioned "In the beginning was the Word," "Awake put on thy strength," "Let us now go even unto Bethlehem," and "O pray for the peace of Jerusalem," a beautiful piece which was repeatedly sung in St. Paul's Cathedral, by the augmented evening choir, when Sir J. Goss was organist. Others might be added, many of which have been sung all over the kingdom. The music of sacred songs has been much enriched by Mr. Smallwood's numerous contributions but it was his own opinion that he was best known

by his pianoforte arrangements and compositions, many of the former class having been published in serial numbers. The following titles are suggestive of the character of a few only of such as might be mentioned:—"Classics at Home," "Classical Extracts," "Home Treasures," "Operatic Solos and Duets," "Youthful Pleasures," "Sunny Hopes," "Gleams of Sunshine," "Pleasing Themes," "Choice Melodies," "Steps Forward," "Melodious Lays," "Useful Leaflets," "Rural Sketches," "Summer Scenes," "Ball-room Gems," &c. The repute in which many of his compositions are held has been proved by the figures for which the copyrights have occasionally been disposed of at auction rooms in London. Over twenty years ago he wrote a barcarolle, called "Fairy Barque," which he sold for the modest sum of five guineas. Not long after the copyright exchanged hands for £1,012, and about eighteen months ago, it will be remembered, the same was again sold for £1,810 10s., which is regarded as a "record" in this class of music. Those who have enjoyed the privilege of being present at the concerts periodically given at Heathfield, when Mr. Smallwood gathered his friends around him in the handsome and spacious music room, capable of accommodating an audience of over fifty persons, will long treasure the recollection of those happy musical reunions. At these he was assisted by his talented nephew, Mr. J. Smallwood Winder, and when occasion permitted by another nephew, the gifted rising artist, Mr. Smallwood Metcalfe, with some of his advanced pupils and other local amateurs. First attention being given to classical music in these programmes, Mr. Smallwood always proved himself well abreast of the times in his knowledge of what was going on in larger circles, for which he annually spent a few weeks in London, studying the methods of the most celebrated singers and players, and reproducing them among his own friends and pupils. For fifty years Mr. Smallwood has been known, by those who remember his appointment, as organist of St. George's Church without intermission, and the large body of parishioners have known no other, until on the completion of his jubilee at the close of last year he retired from the office he had so devotedly and so honourably filled, and in which he was so affectionately esteemed—not only by those connected with that place, but by all who came in any way in contact with him. Mr. Smallwood's remains were interred on Monday, August 9th, at the New Cemetery, Kendal, the solemn function being attended by a large gathering of friends. The deceased gentleman's loss will be widely felt. With him goes one of the most valued supporters of THE LUTE.\*

\* The above is mainly reprinted from *The Kendal Mercury and Times*.

## MORALS FOR MUSICIANS.

### NO. 7. NIL DESPERANDUM.

THERE was once a Woman whose Tastes led her in the direction of Music. She had no knowledge of the Art, and she never had the energy to apply herself seriously to it. Indeed she acted as a Cook between the ages of 20 and 30. But on her 31st birthday she reasoned with herself.

"Why," she soliloquised, "should I allow my talent to lie dormant? Why should not I become, like so many others, a *prima donna*? I will interview the agents!"

And she did.

But a very short time served to convince her that she was not destined to shine either in Grand, or Comic Opera, and with a heavy heart she betook herself at last to the mysterious folk who supply "Artistes" for the "Halls." Endowed by birth with a "cup lip" that was disconcerting at close quarters, and gifted by nature with little or no roof to her mouth, she yet had a faculty for yelling which might have made a costermonger turn green with envy. Thus equipped she could not but appeal to the Business Man to whom she addressed herself, and she is now drawing £50 per week for three nightly "turns" at different resorts. It is true that some of the audience withdraw when she appears, but the management throws the lime light on her very strongly, and "star" her in the bills to such an extent that Country people, the intoxicated, and the half-witted imagine that she must be something extraordinary.

### MORAL.

Never be discouraged by trifles. Though he loathe the Radicals a man may make a name by leading them—in politics; and a person with two wooden legs might be a successful wrestler—on the stage.

## DOINGS IN THE PROVINCES, &c.

EASTBOURNE.—The Devonshire Park Grand Orchestra opened on August 2nd, with Mr. Norfolk Megone once more in the conductor's chair. Mr. Megone has long been associated with Devonshire Park, and his name is familiar to our readers as director of the Strolling Players' Orchestra in London. Two concerts are given daily at Eastbourne, a "classical" programme being reserved for Thursday nights. The following is one of Mr. Megone's programmes on a non-classical night!

Overture, "Tannhäuser" .. ..	Wagner.
"Gipsy" Suite .. ..	E. German.
Entr'acte, "Naila" .. ..	Delibes.
Fantasia, "Aida" .. ..	Verdi.
Prelude to Act III., "Lohengrin" .. ..	Wagner.
Overture, "Le Caid" .. ..	A. Thomas.
Ballet Music, "Boabdil" .. ..	Moszkowski.

\* \* \*

GLASGOW.—The predictions for the musical season are beginning to take a definite shape.



Mr. Herbert Walton, the new organist of the Cathedral (successor to Dr. Peace), gave his first recital on Monday, 23rd August. The programme included Sonata No. 1, Guillemant; "Pastorale" (in F), Vullak; Prelude and Fugue (A minor), Bach; Old English Air (varied), Dr. Arne; and the Overture to "Die Meistersinger," Wagner.

The Choral Union have decided to give a Concert on Saturday afternoon, October 2nd, with Spohr's "Last Judgment" and selections from "Judas Maccabæus." Mr. Bradley as usual conducts, and Mr. Walton will preside at the organ. —At Easter it is proposed to give Bach's "Passion Music," the accompaniments being played by the Glasgow Amateur Orchestra. —During the season Berlioz' "Faust" will be repeated, and most likely the first and third acts of "Lohengrin" will form the principal parts of the following concert. —The "Messiah," as usual, will be given on New Year's day.

The prospectus of the Scottish Orchestra is not yet out, but the season will be comprised in the two months, December and January—two concerts weekly, viz., on Tuesday and the usual Saturday "Popular." Mr. Kes will again wield the *bâton*.

Messrs. Paterson, Sons, & Co. have arranged for a visit from Eugen d'Albert in October, a *Matinée Musicale* by Wily Hess, two evenings with Grossmith, and others not yet fixed. The Corporation, incited by the success of the Saturday Afternoon Organ Recitals in the City Hall and St. Andrew's Hall, have commenced a series of Mid-week performances on Wednesdays, at the nominal charge of one penny, including programmes, and engage the services of the leading organists in Glasgow by turns. We wish them all success in their organization.

### NEW PUBLICATIONS.

From Messrs. Patey & Willis, 44, Great Marlborough Street, London, W. "Sweet Eventide" is a waltz by that favourite writer of Dance Music, Mr. Felix Burns. The principal melody is extremely pleasing, and as arranged for large and small bands it cannot fail to become very popular. The cover is illustrated with a charmingly coloured lithograph of woodland and mountain scenery. It is to be regretted that the artist's name does not appear. "Lucetta," a gavotte by the same composer, is not only a graceful dance, but will also prove valuable as a "teaching piece," the fingering being carefully noted wherever desirable. This, too, is published for septett and full orchestra. Another *morceau* of the same kind is "Gavotte à Marion," by H. Montey, though the latter has rather the character of a Gaiety dance than of a strict gavotte. The opening melody will be agreeable to most ears. "Queen of the Valley" is a waltz by Webster Rawcliffe, which, if not strikingly original, is

not the less likely to appeal to the public on that account. The introduction is, in our opinion, somewhat crude. But who, in the name of fortune, ever bothers about the introduction to a good dancing waltz? Mr. A. H. Behrend, composer *inter alia* of the delightful songs "Daddy," and "Auntie," has written and dedicated to Miss Ellaline Terris a plantation song entitled: "You're yo' Daddy's Darlin'," with harmonised chorus in four parts. There is a charm about all Mr. Behrend's work which will not be found wanting in this plantation song, though it is less conspicuous than in his truly pathetic and inspired "Daddy." "Neath Swinging Roses" is a song (in 3 keys) by A. W. Ketelbey to words by Florence Hoare. The air is suave and flowing, though perhaps not epoch-making. "Narissa" is described as a "Ballet Dance" by Nellie Blythe. This is a pianoforte piece in E major of no very uncommon type. "Cassandra" by Lyddon Harris is a true Barcarolle for piano, and contains some nice syncopated writing. Mr. Shiel Dawson's song, "Ever and Always," is published in no less than four keys, with violin *obligato*. The words are by Mr. Clifton Bingham, and in that experienced writer's happiest vein. The lines are so good that they must almost necessarily prove effective even if set with less taste than Mr. Dawson has brought to bear on them, and we are glad to notice that the composer goes straight through with the poem without reiterating the words, excepting in the legitimate repetition of the refrain.

### STRAY NOTES.

I do not know an individual white Christian man who has not in some degree suffered in his pocket during this Diamond Jubilee year. From all sides I hear complaints from those people who, for the first time for some ten years past, have this year been unable to let their houses. The people who speculated in seats to view the Procession have almost to a man, and very properly too, sustained severe losses. And of course every parent with a child at Eton or Harrow or Glen Almond or the meanest boarding school in the British Isles, has been practically fined by the Queen for the benefit of the keepers of schools and colleges. The extra week of vacation represents an enormous additional profit to the proprietors of academies, where the holidays are already far too long, and it did not apparently occur to Her Majesty that her doubtless well-intended scheme merely taxed in too many cases the sorely-tried professional man who has the greatest difficulty in educating his sons decently, and making both ends meet.

\* \* \*

SCHOOL MASTERS, on the other hand, are a comparatively affluent body, but it is not to be

supposed that in any instance they will deduct the expenses of board and tuition for the extra week of holiday commanded by the Queen, from the bills presented to the unfortunate Parents and Guardians at the end of the year. At the same time it must be obvious to the meanest capacity that the sum, generously, absurdly, subscribed though it was, is ridiculously insufficient to "free the Hospitals," and there is no doubt that the whole well-intentioned business has been an even more complete fiasco than might have been anticipated even by the least sanguine.

\* \* \*

EVERYBODY is groaning over the Jubilee. Among the more recent sufferers to come to the front are the Directors of the Crystal Palace, whose Chairman calmly stated at the last half-yearly meeting, held at Cannon Street Hotel, that this precious Diamond year had caused a falling off of some £4,000 in receipts at the Handel Festival. A nice result, truly, for the poor harassed Institution which has for a long time past been straining every nerve to keep its head above water. Though I do not know those who have profited by the Jubilee "boom," some persons must have done so. Somebody must have got the money which I and all my friends have lost. It is certainly not the Proprietors of theatres, who did bad business except for a few days. It is certainly not the owners of house property, and as assuredly it is not London, much less Provincial, tradesmen as a body. Milliners, dressmakers and tailors may have reaped a harvest—on paper; but I, for one, shall not be in a position to pay for my Jubilee trousers until Holloway is in sight, if then; and I may here inform tradesmen at large that married women living with their husbands, even when "sued in respect of their separate estate" are extremely awkward customers to recover against in the Courts. For one thing, they cannot be sent to prison for non-compliance with a judgment summons. And it is not easy to attach the banking account of an ordinarily active woman.

\* \* \*

FORTUNATELY, as we go to press, there is a great revival, not only on the Stock Exchange, but in trade generally. The protective policy of America, Lord Salisbury's "renunciation," and the cordial feeling now subsisting between the vast continent of Canada and the Mother Country tend to put money into the pockets of Britishers. The outlook is on the whole very cheerful, with a strong Conservative majority in the House, and a mouldy and divided minority in Opposition. None the less, the patriotic ebullitions of the Diamond Jubilee, while giving most striking "object lessons" to the World, have momentarily proved disastrous to most individuals and to many praiseworthy undertakings. At the present moment the flow of charity is practically arrested.

THE Victorian Era Exhibition at Earl's Court is by far the completest show of its kind that has been given for many years. And yet it is entirely due to private enterprise. For comprehensive scope it presents a marked contrast to the "Fisheries," "Healtheries" and other exhibitions under Government auspices at South Kensington in days gone by, while the feeble attractions of the present Imperial Institute are comparatively insignificant. If ever an undertaking was "boomed," it was the Imperial Institute. It, and the scheme for "freeing the Hospitals," remain two monumental *fiascos* of the present reign. RAPPEE.

### THE LUTE "MISSING WORD" COMPETITION.

WE are glad to record that the prize offered last month has been more widely competed for than that of the previous month, and we are encouraged to again offer a prize to the finder of yet another "missing word." The correct solution of the August puzzle is:

*The operatic season of 1897 has not been a particularly fine one.*

The word not in italics was successfully supplied by

MR. ALFRED WILKINSON MARKBY,  
Trinity Vicarage,  
Huddersfield.

to whom a postal order for ten shillings has been despatched, in accordance with our undertaking. Mr. Stephen Brockley, of Pack Moor, near Tunstall, Stoke-upon-Trent, sent, as one of two guesses, the ingenious answer "super" (fine). But we promised that the missing word should be very easy to find, and "particularly" would seem to fulfil that condition. For this month we offer once more a prize of ten shillings to the guesser of the word represented by a dash in the following sentence:

*It is a great pity that so many prominent vocalists should be content to sing the ——— of thoughtless composers.*

Remember that only *one* word has to be inserted; remember also that abusive terms are most unlikely to succeed.

If more than one correct answer be sent in, the money will be divided among those guessing rightly. Anyone may send in as many different answers as he or she pleases, but each guess must be accompanied by this paragraph cut or torn from this month's LUTE, and received at this office on or before September 20th.

#### TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The Editor cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to ensure insertion in the issue of the month current.





Earl's  
s kind  
nd yet  
For  
arked  
eries"  
nment  
ne by,  
resent  
signifi-  
ed," it  
cheme  
monu-  
PEE.

D "

ffered  
ted for  
we are  
e finder  
correct  
been a  
essfully

field.  
ags has  
under-  
k Moor,  
as one  
super"  
g word  
ularly"  
For this  
of ten  
resentel

vocalists  
oughtless

s to be  
e terms

sent in,  
guessing  
different  
h guess  
h cut or  
eived at

ournal must  
W.  
otice unless  
which he is  
RS.  
ASHERS, 44  
th in order

LUTE." No 177.

Also published separately. PRICE 2s

AS SUNG BY THE "CANTOR" QUARTET.

# "THE OLD ARM-CHAIR."

(Arranged for Male Voices by Josef Cantor)

Words by  
**ELIZA COOK**

Music by  
**HENRY RUSSELL.**

LONDON:

PATEY &amp; WILLIS, 44, Gt. MARLBOROUGH ST., W.

Andante con espress. (♩ = 84.)

ALTO  
(8<sup>th</sup> lower.)

1<sup>st</sup> TENOR  
(8<sup>th</sup> lower.)

2<sup>nd</sup> TENOR  
(8<sup>th</sup> lower.)

BASS  
(8<sup>th</sup> lower.)

ACCOMP:  
for practice only.

cres.

cres.

cres.

cres.

cres.

cres.

P &amp; W. 2155.

Copyright for United States, property of A.P. Schmidt, Boston.

- dew'd it with tears, and be - deck'd it with sighs; 'Tis bound by a thousand  
 - dew'd it with tears, and be - deck'd it with sighs; 'Tis bound by a thousand  
 - dew'd it with tears, and be - deck'd it with sighs; 'Tis bound by a thousand  
 - dew'd it with tears, and be - deck'd it with sighs;

bands to my heart Not a tie will break, not a link will start: Would ye  
 bands to my heart Not a tie will break, not a link will start: Would ye  
 bands to my heart Not a tie will break, not a link will start: Would ye  
 Not a tie will break, not a link will start: Would ye

learn the spell? A mother sat there, and a sa - cred thing is that  
 learn the spell? A mother sat there, and a sa - cred thing is that  
 learn the spell? A mother sat there, and a sa - cred thing is that  
 learn the spell? A mother sat there, and a sa - cred thing is that

P & W. 2155.

2<sup>nd</sup> VERSE. LUTE. No 177.

3

old Arm - chair! In childhood's hour I lin - ger'd near the

old Arm - chair! In childhood's hour I lin - ger'd near the

old Arm - chair! In childhood's hour I lin - ger'd near the

old Arm - chair! In childhood's hour I lin - ger'd near the

*mf* *p*

hallowed seat, with list - 'ning ear, And gen - tle words that

hallowed seat, with list - 'ning ear, And gen - tle words that

hallowed seat, with list - 'ning ear, And gen - tle words that

hallowed seat, with list - 'ning ear, And gen - tle words that

*mf*

mother would give, to fit me to die, and teach me to live. She

mother would give, to fit me to die, and teach me to live. She

mother would give, to fit me to die, and teach me to live. She

mother would give, to fit me to die, and teach me to live. She

mother would give, to fit me to die, and teach me to live.

*cres.* *p*



told me shame would ne-ver be-tide, with truth for my creed, and with  
 told me shame would ne-ver be-tide, with truth for my creed, and with  
 told me shame would ne-ver be-tide, with truth for my creed, and with  
 With truth for my creed, and with

*pp* Humming. *cres.*  
 God for my guide; Hm hm As I  
*f*  
 God for my guide; She taught me to lisp my ear - liest pray'r As I  
*pp* Humming.  
 God for my guide; Hm hm As I  
*pp* Humming.  
 God for my guide; Hm hm As I  
*pp* *cres.*

**LAST VERSE.**  
*f* *p* *pp*  
 knelt be - side that old Arm chair! I sat and watch'd her  
 knelt be - side that old Arm chair! I sat and watch'd her  
 knelt be - side that old Arm chair! I sat and watch'd her  
 knelt be - side that old Arm chair! I sat and watch'd her  
*p dim.* *pp*

*Largo. dim. sost.**a tempo. cres.*

ma - ny a day, When her eye grew dim, and her locks were grey; And I

ma - ny a day, When her eye grew dim, and her locks were grey; And I

ma - ny a day, When her eye grew dim, and her locks were grey; And I

ma - ny a day, When her eye grew dim, and her locks were grey; And I

*Largo e sost.* *cres.*

al - most worshipp'd her when she smiled, And turn'd from her Bible to

al - most worshipp'd her when she smiled, And turn'd from her Bible to

al - most worshipp'd her when she smiled, And turn'd from her Bible to

al - most worshipp'd her when she smiled, And turn'd from her Bible to

*a tempo.* *cres.*

bless her child! Years roll'd on - but the last one sped. My

bless her child! Years roll'd on - but the last one sped. My

bless her child! Years roll'd on - but the last one sped. My

bless her child! Years roll'd on - but the last one sped. My

*dim.* *p*

i dol was shatter'd\_ my earth-star fled; I learnt how much the

i dol was shatter'd\_ my earth-star fled; I learnt how much the

i dol was shatter'd\_ my earth-star fled; I learnt how much the

i dol was shatter'd\_ my earth-star fled; I learnt how much the

heart can bear, when I saw her die; in that old arm - chair!

heart can bear, when I saw her die; in that old arm - chair!

heart can bear, when I saw her die; in that old arm - chair!

heart can bear, when I saw her die; in that old arm - chair!

cres. f p rall. e dim.





MISS MARIE ELLIOT



MISS MARIE BREMA.

Reg

Mu  
Cu  
Th  
o  
Mo  
Do  
Co  
As  
Th

Br  
wi  
tiv  
pu  
as  
del  
in  
pe  
tio  
she  
Th  
suc  
she  
Mr  
Ge  
"P  
Pa  
the  
rap  
ap  
ma  
and  
of  
tha  
the  
she  
the  
the  
the  
wi  
Co  
Gr  
Op  
she  
als  
An  
the  
Mo  
in  
sin  
its  
rec  
gai  
for  
in